



BARK AT THE MOON













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BARK AT THE MOON

By OZZY OSBOURNE

Hard rock ♩ = 144

Ano3rd

Gno3rd/A

1.

N.C.

2.

N.C.

Ano3rd

1. Screams break — the si —
2.3. (See additional lyrics)

Gno3rd/A

- lence,

wak - ing from the dead of night.

A no3rd



G no3rd/A



Venge - ance — is boil - ling,

he's re - turned to kill the light. —

F#m



D/F#



Then,

when he's —

found

who he's

E/F#



F#m



look - ing for, —

lis - ten in —

D/F#



E



1.

N.C.

D.S. (1st & 2nd ending)

awe,

and you'll

hear —

him

bark at the moon. —

2.3. N.C.

bark at the moon.

2. 7. 8. 9. 10. (Instrumental)

F

1. E

2. E To next strain

1. 3. Hey, _____

4. 5. 6. yeah, bark at the moon. _____

3. 4. 5. E

6. 7. 8. 9. E

10. E

yeah, bark at the moon. _____

Ano3rd

Fine

F

They cursed and bur - ied him a -




long with _____ shame, _____ and thought his



time - less soul had gone, _____ gone. _____




In emp - ty burn - ing hell, un - hol - y _____ one, _____




_____ but he's re - turned to prove them




wrong, _____ so wrong, _____




ooh yeah, ba - by. *(guitar solo)*






1.   

2. $B\flat$ C Dm $B\flat$

continue solo

C

Am $B\flat$ G/B C D.S. (1st & 2nd ending)

-- end guitar solo

Verse 2:

Years spent in torment,
Buried in a nameless grave.
Now, he has risen,
Miracles would have to save.
Those that the beast is looking for,
Listen in awe, and you'll hear him
Bark at the moon.

(To Chorus:)

Verse 3:

Howling in shadows,
Living in a lunar spell,
He finds his heaven
Spewing from the mouth of hell.
Those that the beast is looking for,
Listen in awe, and you'll hear him
Bark at the moon.

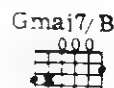
(To Chorus:)

YOU'RE NO DIFFERENT

By OZZY OSBOUR

Slow rock $\text{♩} = 76$ 

8va-

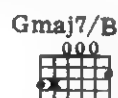
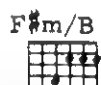


smile

mp

8va

1. How many times _ can you put me down _ 'til _ in your
2. 3. 4. 5. 6. (See additional lyrics)

*loco**mp*

heart you re - al - ise, _

if you choose _ to crit - i - cise _ you choose _ your

1. 3. 5.

Eno3rd Dno3rd Bno3rd



en - e - mies? _

2. 4. 6.

Eno3rd Dno3rd Bno3rd



ci - e - ty. _

Chorus:



To Coda

You're no dif - f'rent to me, _____ yeah. _____ You're no dif - f'rent no

1.3.



To next strain

2.4.



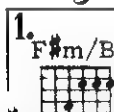
dif - f'rent to me. _____

dif - f'rent to me. _____

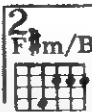


1.2. Guitar solo

3. Instrumental vamp



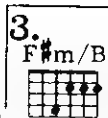
D.S. %



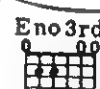
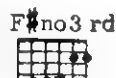
To next strain

end solo

end solo



D.S. al Coda



Can't you see, — can't you see —
Won't you see, — won't you see —



you're no dif - f'rent than me? —
you're no dif - f'rent than me? —



D.S.S. %%

Coda

G A Bsus Bno3rd C#no3rd Dno3rd

dif - f'rent to me. _____ *Guitar Solo*

C#no 3rd D E

Repeat ad lib. and fade

Verse 2:

Everything that I say and do
In your eyes is always wrong.
Tell me, where do I belong
In a sick society? *(To Chorus:)*

Verse 3:

Look at yourself instead of looking at me
With accusation in your eyes.
Do you want me crucified
For my profanity? *(To 4th Verse:)*

Verse 4:

Concealing your crimes behind a grandeur of lies,
Tell me, where do I begin?
If you think you're without sin
Be the first to cast the stone. *(To Chorus:)*

Verse 5:

Living my life in a way
That I choose,
You say I should apologise.
Is that envy in your eyes
Reflecting jealousy? *(To 6th Verse:)*

Verse 6:

Tell me the truth and I'll admit
To my guilt,
If you'll try and understand.
Is that blood that's on your hand
From your democracy? *(To Chorus:)*

NOW YOU SEE IT (NOW YOU DON'T)

By OZZY OSBOURNE

Heavy beat (♩ = 96)

Heavy beat (♩ = 96)

1. O - ver - bear - ing wom -
 2. Can I ask a ques -
 3. 4. 5. (See additional lyrics)

- an,
 - tion;

d'you mak - ing it so hard for me.
 think that you can take a blow?

N.C.

Now you've laid it down
 This is why I al -



Musical staff with notes and a slur over the last two measures.

— for all — to see. — Yeah.
- ways come — and go. — Yeah.

Piano accompaniment for the first system, including treble and bass staves.

1.4. N.C. | 2.3.5. N.C.

Musical staff with notes and a slur over the last two measures.



Chorus:

Musical staff with notes and a slur over the last two measures.

Now you see — it, now you don't — yeah; —

Piano accompaniment for the second system, including treble and bass staves.



sim.



Musical staff with notes and a slur over the last two measures.

care-ful of words that get caught in your throat. —

Piano accompaniment for the third system, including treble and bass staves.




Face the mu - sic, take it like a man, _ yeah; _



To Coda

giv-ing it to me an-y way that you can. _ Yeah. _

1.     *D.S.*    







Now you see _ it, now you don't. _

mf

Am F G/F F G/F

Now you see — it, now you don't. —

F 1. Am G/A Am G/A Am To next strain

Now you see — it, now you don't. —

2. Am G/A Am D.C. al Coda G/A F

Am Gaus

The musical score is written for guitar and piano. It consists of three systems of music. Each system includes a vocal line with lyrics, a guitar line with chords and fretboard diagrams, and a piano accompaniment. The first system has a vocal line with the lyrics 'Now you see — it, now you don't. —' and a guitar line with chords Am, F, G/F, F, and G/F. The second system has a vocal line with the same lyrics and a guitar line with chords F, 1. Am, G/A, Am, G/A, and Am, with a 'To next strain' instruction. The third system has a vocal line with the same lyrics and a guitar line with chords 2. Am, G/A, Am, D.C. al Coda, G/A, and F. The piano accompaniment features a steady bass line and chords in the right hand.

G Fmaj7-5 Fmaj7

f Instrumental Solo ad lib.

G Fmaj7-5

Fmaj7 G/F F G/F D.S.S.

Coda A D

f

1. **A** **F**

2. **F**

sim.

G/F **F** **G/F** **F**

N.C.

ff

Verse 3:

Everybody's feeling
 Everything you've got to feel .
 I've got something that you can conceal .

Chorus:

Verse 4:

Give me central heating .
 Hope that I can pay the bill,
 Making me forget my fear of hell.

Verse 5:

Must be luck in odd numbers .
 Now you face me upside down.
 I'm so far up I'm afraid to come back down.

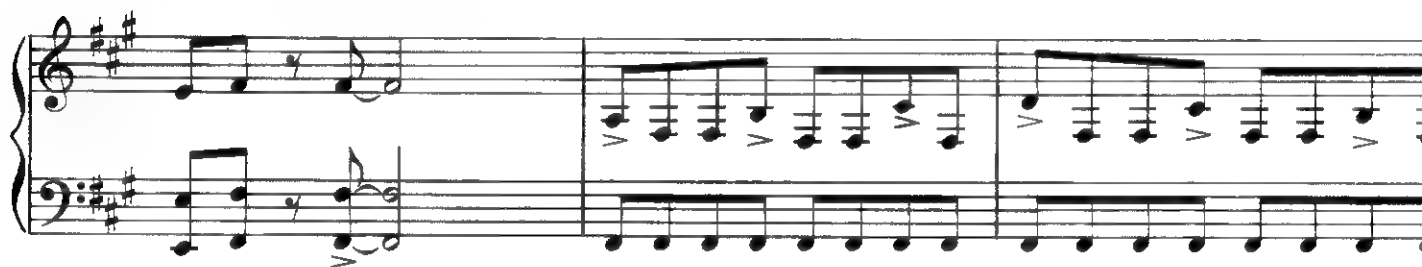
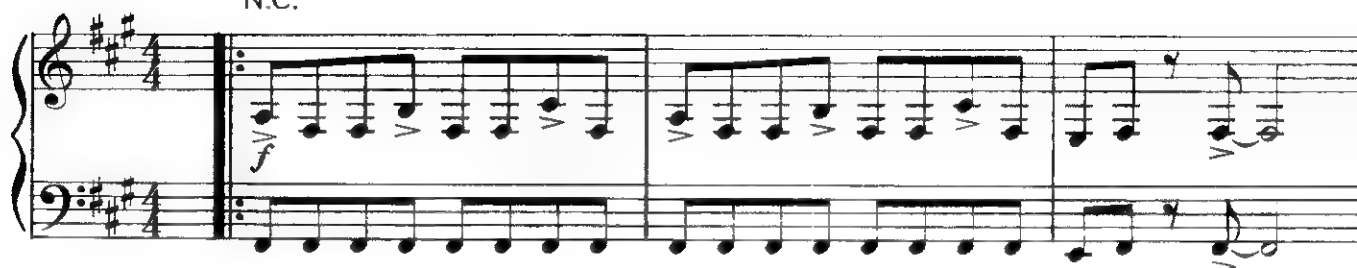
Chorus:

ROCK 'N' ROLL REBEL

By OZZY OSBOURNE

Fast rock beat

N.C.



1. They could-n't see what I thought would be — so ob
 2. They live their lives in fear and in — se — cur
 3. (See additional lyrics)



F# F#m

N.C.

vi - ous. — They hide be - hind the laws —
i - ty, — and all you do is pay —

F#msus D/F# F# N.C.

— they make — for all — of us. — The
— for their — pros - per - i - ty. — The

G(-5) G G(-5) G

Min - is - try of Truth that deals with pre - tense, — the
Min - is - try of Fear that won't let you live, — the

Asus A Asus A

Min - is - try of Peace that sits on de - fense. — I'm
Min - is - try of Grace that does - n't for - give. —

G(-5) G G(-5) G

wash - ing my hands — of what they're try - ing to do; it's for me,
Do what you will — to try and make me con - form;

A sus A C D

it's for me, and for you, and for you. — I'm just a
I'll make you wish that you had nev - er been born, — 'cause I'm a

Chorus: Em

Em D A

1. rock 'n' roll — reb - el; — I'll
2. rock 'n' roll — reb - el; — I'll
3. (See additional lyrics)

Em D G A

tell you no lies. _____ They say I
do what I please. _____ Yes, I'm a

Em D

wor - ship the dev - il; _____ they must be
rock 'n' roll reb - el, _____ and I'm as

Em D G D To Coda 1. Em D

stu - pid or — blind. — I'm just a rock 'n' roll reb - el. —
free as the — breeze. — I'm just a rock 'n' roll

2. Em D D.C.

reb - el. —

N.C.

Instrumental solo ad lib.

Bm

They'll try play-ing

solo ends

G

with your heart; — they know it rules — your head. If

C#
 F#m
 E
 D

they could read — be - tween — the lines, — you know they'd — see —

C#
 D
 E
 Bm
 G

— the real — thing. — *(Instrumental solo ad lib.)*

C#
 A
 G
 F#m
 Bm
 D
 A

Bm
 D
 C#
 D
 E

D.C. al Coda






reb - el. A rock 'n' roll







reb - el. I'm just a rock 'n' roll







reb - el.



Instrumental solo ad lib.

Repeat ad lib. and fade



Verse 3:

God only knows why they couldn't see the obvious.
Is it because that they manifest the incubus?
The Ministry of War that got caught in the draught;
The Ministry of Joy that still haven't laughed;
When it's all boiled down and the day's at an end,
I'll give you no bullshit and I'll never pretend.

Chorus: 3

'Cause I'm a rock 'n' roll rebel,
I'll tell you no lies.
They say I worship the devil.
Why don't they open their eyes?

(To Coda)

CENTRE OF ETERNITY

By OZZY OSBOURN

Moderately (♩ = ca. 104)

N. C.

The first system of musical notation for 'Centre of Eternity'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Moderately' with a quarter note equal to approximately 104 beats per minute. The piano part begins with a mezzo-forte (mf) dynamic. The vocal line starts with a whole note rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords in the right hand and whole notes in the left hand. The system concludes with a long melisma marked 'Ah'.

The second system of musical notation. The vocal line continues with a melisma marked 'Ah' that spans across the system. The piano accompaniment continues with chords and whole notes. The system concludes with a long melisma marked 'Ah'.

The third system of musical notation. The vocal line continues with a melisma marked 'Ah' that spans across the system. The piano accompaniment continues with chords and whole notes. The system concludes with a long melisma marked 'Ah'.

Very Fast (♩ = 200)

Am

N. C.

1.4.5.6.

2.3.7.

1. There's no pres - ent, there's no
2.3. (See additional lyrics)

fu - ture; I don't e - ven know a - bout the past. ——— It's all

time - less and nev - er - end - ing, and for me to take, it's all too vast. —

Chorus: ——— It ——— goes ——— for - ev - er and ev - er.

You ——— thought ——— you knew but you nev - er. There ——— goes ———

to - mor - row.

G

Jour - ney to the cen - tre
 Jour - ney to the cen - tre

A

of e - ter - ni - ty.
 of e - ter - ni - ty.

Am

N.C.

To Coda

1.3.5.6.

2.

D.S.S.

D.S.

4.

To next strain

7.

D.S.S. al Coda % %

Half tempo ($\sigma = \bullet$)

I got to trav - el for-ev - er.

It's all — with - in —

— my mind, —

an end - less path — to en-deav - our. For-






Double tempo (♩ = ♩)



ev - er is


a long, long time.







Play 4 times



Instrumental solo ad lib.









Play 3 times N.C.



Play 3 times

D.S. 



Coda 



1.

2.

Verse 2:

The time is coming but also going ,
 And it's leaving never to return .
 Maybe forever it could be heaven,
 But if it's hell then you can watch me burn.

Chorus:

Verse 3:

There's no secrets and no corruption
 In the centre of infinity .
 There's no limits in nonexistence,
 And no beginning to my destiny.

Chorus:



SO TIRED

39

By OZZY OSBOURNE

Moderately slow ♩ = 88

Chords: A, C#m7, D, Dm6/F, F#m7, E

Lyrics:

1. Time has come to say — good - bye. —
2. (See additional lyrics)

I know it's gon - na make — you cry. —



But you be - long to an - oth - er, my love. —

mf



And half a love, — that just is - n't e - nough.. I am

cresc.

Chorus:

A6



so — tired, (Bkgrd.) So tired. and I just can't wait a, -



round for you. —

I — am — so — tired, So





tired. and I al - ways thought we'd see it through, — yeah. —



D.C.


Bridge:


And — I of - ten sit and won - der why —




you're not with me to - night: —



I stay - ed at home re - main - ing

So Tired 5 3

C#m7



D



true, —

while you

do

what you wan - na

do. —

*To next strain**D.S.S. al Coda*

Yeah.

am —

*Instrumental Solo ad lib.**D.S.*

And — I

Coda

see it through, - yeah.

Esus



E



A



A/G#



F#m



D



E



So tired, so tired.

So tired, so tired.


So tired, so

tired, dear. _

*poco rit.**Verse 2:*

I've waited all this time for you;
 Believed your promises were true.
 I keep believing that you mean what you say.
 Be mine tomorrow ; now tomorrow's today.

(To chorus:)

Fast rock shuffle (♩ = 152) 

I'll Never Tell

Play 7 times

R.H.
L.H.

f

E

Eadd9

ff

D/F#

D/E

D

E

D/F#

1. I'll nev - er to both - er you keep - ing up with you;
2. I tried to tell you time and time a - gain,
3. (See additional lyrics)

f

burn - ing the can - dle at both
you know you'll have to pay the

ends, con - it's true. — You know the
sequence. — Now you're oo -

writ - ing's on the wall; —
sessed with such a pace; —

why do you ride to take a fall? —
now slow and stead - y wins the race. —

E

D/F#

G

C

Bsus

B

G

C

Bsus

Slow Down - 6 - 2

B

C#m₀

Chorus:

A

Slow down, —

you're mov - ing way too —

ff

fast; —

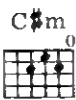
slow down, —

you

know you'll nev - er — last. —

Slow down, —

— your haste is mak - ing — waste; —



slow down, _____ and join the hu - man



1.

2.

race. _____ Yeah! _____




f

1. Am

2. Am

cresc.

F

G

ff Instrumental Solo ad lib.

Am

1.

2.

C

Bdim

Bb

Slow Down - 6 - 5

A

C(add 9)

C

D/C

C

D/C

D

Bsus

Coda

Repeat ad lib. and fade

race, _____ race. _____

Verse 3:

You seem to run around and round in vain ;
 People are saying that you've gone insane .
 Tell me just what you're running from?
 One day you're here and the next you're gone .

Chorus:

WAITING FOR DARKNESS

By OZZY OSBOURNE

Moderately fast (♩ = 118)

Em

mf

Cmaj7

G

D/F#

Em

1. Wait - ing for dark - ness,
2. Play - ing with fire, —
3. 4. (See additional lyrics)

mf

C/E

G/E

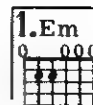
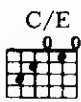
D/E

why does - n't an - y - bod - y see — now? —
but they're scream - ing when — they're burned, — yeah..

Em

Deaf - ened by si - lence,
Out of the sun - light,

why does - n't an -
has - n't an -



- y - bod - y hear? _____
 - y - bod - y learned? _____



D.S.

I'm wait- ing for dark - ness.



I know what they'll find; — it's in their mind. — It's what they



want to see. Spare me from the light; — here comes the night. —

D/C *To Coda I* **C** *To Coda II* **Em** *Chorus:*

— And here I'll stay; — wait - ing for dark - ness.

mf

Cmaj7 **G** **D/F#**

I'm wait - ing for dark - ness. I'm wait - ing for dark -

Em **Cmaj7**

- ness. I'm wait - ing for dark - ness.

1. G **D/F#** *D.S. al Coda I* **2. G** **D/F#** *D.S.* **3. G** **D/F#** *D.S. al Coda II*

The musical score is written for guitar and piano. The guitar part is in treble clef with a key signature of one sharp (F#). It includes several systems of chords and melodic lines. The piano part is in bass clef, providing harmonic support. The score includes lyrics and dynamic markings like 'mf'. There are three distinct sections labeled 1, 2, and 3, each with specific guitar chords and directions like 'D.S. al Coda I' and 'D.S. al Coda II'. The final system shows the piano accompaniment for the last three sections.

Coda I

stay, — wait - ing for — dark - ness. — You

got - ta be - lieve, — you got - ta be - lieve — it's — true. —

— I'm wait - ing for — dark - ness. — I just can't con - ceive — why

dark - ness is o - ver - due. —

R.H.

N.C.

C

C(add9)

C

Cadd9(#11)

D7sus

D7

D7sus

D7

C/E

Cadd9/E

C(add#11)/E

D7sus

D7

E/B F#m/A# F#m E/B F#m/A# F#m/B F#m/C# 1. F#m E

2. p

E/B F#m/A# F#m D A/C# A E B/D# B

F#m N.C. Dm Dm(add9) Dm 1-5. Cm

Instrumental Solo ad lib.

Cm(add9) 6. Cm Em

cresc. *f* *D.S.S. %%*

Coda II

ness. I'm wait - ing for dark -

1.2.3. D/C C 4. D

ness. I'm wait - ing for dark -

C D C D N.C.

Verse 3:

Promise me rebirth,
And then you tear me from the womb.
Give me my freedom,
And then you lock me in a tomb.

I know what they'll find ;
It's in their mind ;
It's what they want to see.
Spare me from the light ;
Here comes the night ,
And here I'll stay.

Chorus:

Waiting For Darkness - 6 - 6

Verse 4:

Who knows the answers ?
Is it friend or is it foe ?
Don't ask me questions.
There are things you should not know.

I know what you'll find ;
It's in your mind ;
It's what you want to see.
Spare me from the light.
Here comes the night ,
And here I'll stay.

Coda II

Diary Note 1984 A.D.

In the sanctuary of sanity, there is a space where time and emotion layed a foundation on which I wanted to build monsters. In my haste on a hot summer night, amidst a full moon, near the moors of my country home, I wandered into a cemetery feeling helpless and overshadowed by an ominous presence. I knew terror was at hand, but could not discern between reality and abstraction. The question of life and death became paramount. As its presence made itself known to me... it was as if an involuntary vision forced itself within my own being. It was at first a nebulous conception, its imagery was exotic; but, its unreal charm soon turned itself into a chilling, funereal and depressing physical sensation. I found myself Barking at The Moon. Emotionally affected by the experiences within my life, this soul-stirring sensation was leaving more than an impression on my mind. My body felt as if a transmutation was taking place. I was made motionless, possessed and hypnotized with my own metamorphosis. The irrational turned into the bizarre—and then into the monstrous...and, still there was the moon.

—Ozzy Osbourne



BARK AT THE MOON
YOU'RE NO DIFFERENT
NOW YOU SEE IT (NOW YOU DON'T)
ROCK 'N' ROLL REBEL
CENTRE OF ETERNITY
SO TIRED
SLOW DOWN
WAITING FOR DARKNESS



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